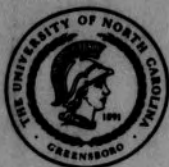


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MAGGIO, KIMBERLY JANE. Incised Tondos. (1977)
Directed by: Professor Gilbert Carpenter. Pp. 3.

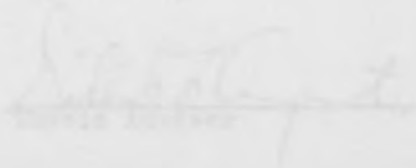
This thesis consists of eight paintings which were exhibited in the Weatherspoon Art Gallery from April 24 through May 15, 1977. A 35 mm. transparency of each work is on file in the Walter G. Jackson Library of the University of North Carolina at Greensboro.

Kimberly Jane Maggio

A Thesis Submitted to
The Faculty of the Graduate School of
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

1977

Approved by


Gilbert Carpenter

INCISED TONDOS

1

This thesis has been approved by the following
committee of the Faculty of the Graduate School of the
University of North Carolina at Greensboro.

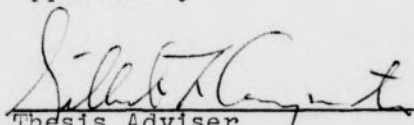
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Thesis Adviser

APPROVAL PAGE

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committee of the Faculty of the Graduate School at the
University of North Carolina at Greensboro.

Thesis Adviser

Robert F. Conquest

Committee Members

Robert F. Conquest
Raymond B. Cook
Carl R. Hight
John Gregory

April 7, 1977
Date of Acceptance by Committee

CATALOGUE OF TRANSPARENCIES

TITLE	SIZE
1. Exercise for Zipper	11" X 14", diameter 8 3/4" (sight)
2. Study for J. Y. M.	11" X 14", diameter 8 3/4" (sight)
3. Shirley Sherbet	21" X 22", diameter 14" (sight)
4. Hansel and Tinsel	22" X 22", diameter 14" (sight)
5. Roder Peds in Progress	11" X 14", diameter 8 3/4" (sight)
6. Providence	11" X 14", diameter 8 3/4" (sight)
7. The Essence of Smoo	21" X 22", diameter 14" (sight)
8. Bosco Sweeney	11" X 14", diameter 8 3/4" (sight)

All paintings are a mixture of acrylic and watercolor on scratch-board.

It is my intent to generate an intimate artist/viewer relationship through my work. Because I believe that small scale encourages intimacy, not one of my paintings is larger than fourteen inches in diameter. I find that intimacy is necessary in order for the viewer to experience the line intricacy and delicate color subtleties found in my work.

The paintings constituting my thesis exhibition are tondos. The circular form is utilized because of its universality and because it is the only form in which tension is equally distributed about its edges. This tension distribution is necessary in order to minimize interference with the area the form contains. Because the circle has no top or bottom it functions only to enclose an area.

The circle itself is created through color splattering built up to a shallow relief. A limited impressionistic palette is utilized. An impressionistic palette contains no black or dark values. Color differs from piece to piece only in amount and ratio of white to color. Because I intend to convey a light atmospheric quality I choose to use this soft range of colors for their illuminative properties. I also rely on personal preference considerably when making color choices.

Into each colorfield groups of arched lines of equal width and spacing are incised. The textured surface of the field

prevents these lines from being regular; therefore they remain in harmony with the poetic color application. The board on which the paint is applied is a type of scratch-board which when scratched reveals a white undercoat. Therefore the incised lines are white. The white lines establish a close figure-ground relationship by incorporating the white area outside of the image into the image. Because the lines are created by removing the paint rather than by the addition of paint they establish themselves as an integral element of the colorfield. The beauty of the field in contrast with the destruction of its surface unfolds another intriguing aspect of the works.

The degree of the incised arc span is controlled by the radius of the tondo. All of the arched lines form a network which is predetermined through the use of a carefully contrived pattern of points established outside of the colorfield. These select points cause the arches to bow in the center and near one another approaching the field edges. This causes the arc bands to whip across the field. The bands pass in front of and behind one another but never cross paths. The line network is balanced from all angles and covers proportionately the entire field surface. This prevents one area from gaining prominence and at the same time equally disperses negative areas. Each pattern of lines provides a puzzle which is not readily solved, thus encouraging longer viewer contact.

Although the effect of light on the colorfield is somewhat uncontrollable, every attempt is made to capitalize on its influences. In some cases the color absorbs rather than reflects the light. Ridges, which are formed by the incision of the lines, catch the light and cause the bands to advance. In some instances the bands recede, depending on light direction. A strong frontal light fades out all color and destroys all spatial activity. Angled lighting prevents the image from stabilizing and becoming rigid. Therefore I prefer that my works be shown in angled lighting.